





**T**HE instances given in the following pages to illustrate the subject of this *brochure*, do not profess to be by any means exhaustive.

They have simply been selected from those contrasts which most forcibly strike the observant foreigner on first arriving in Japan and coming in contact with its people, and could doubtless be largely supplemented upon a more intimate acquaintance with their social habits and customs, but this would be beyond the scope and aim of the writer.

No fitter Introduction can be presented to the reader than the following short quotation taken (by permission) from Professor Chamberlain's valuable work on "Things Japanese."

\* \* \* \* \*

"It has often been remarked that the Japanese do 'many things in a way that runs directly counter to European ideas of what is natural and proper.

"To the Japanese themselves *our* ways appear 'equally unaccountable.

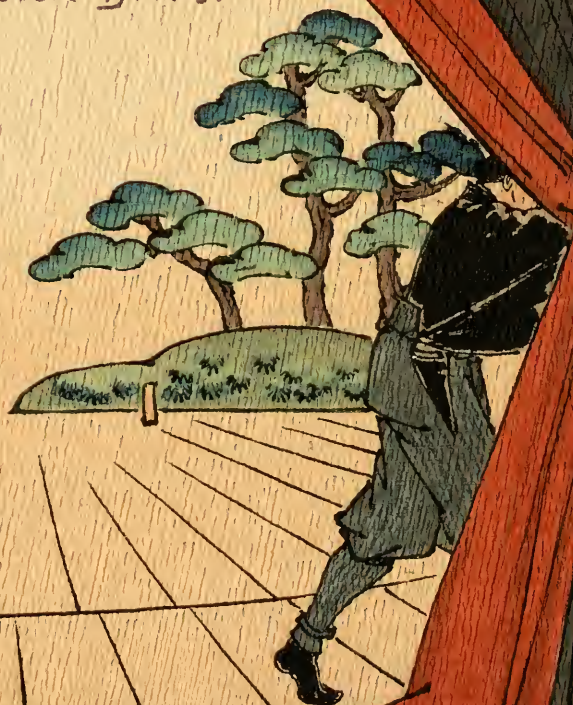
"It was only the other day that a Tokyo lady 'asked the present writer—'*Why foreigners did so* "*'many things topsyturvy, instead of doing them* "*'naturally, after the manner of her country-people?'*"





O wad some power  
the giftie gie us,  
To see oursel's as ither's  
see us!  
It wad fra' mony a blunder  
free us  
And foolish notion!

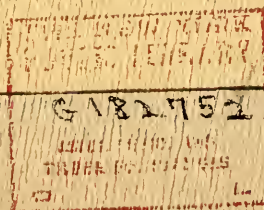
*Robert Burns.*





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# DEDICATION

To



“Mark Twain”

In grateful acknowledgement of the amusement his  
works have for many years past afforded

The Writer.

Yokohama.

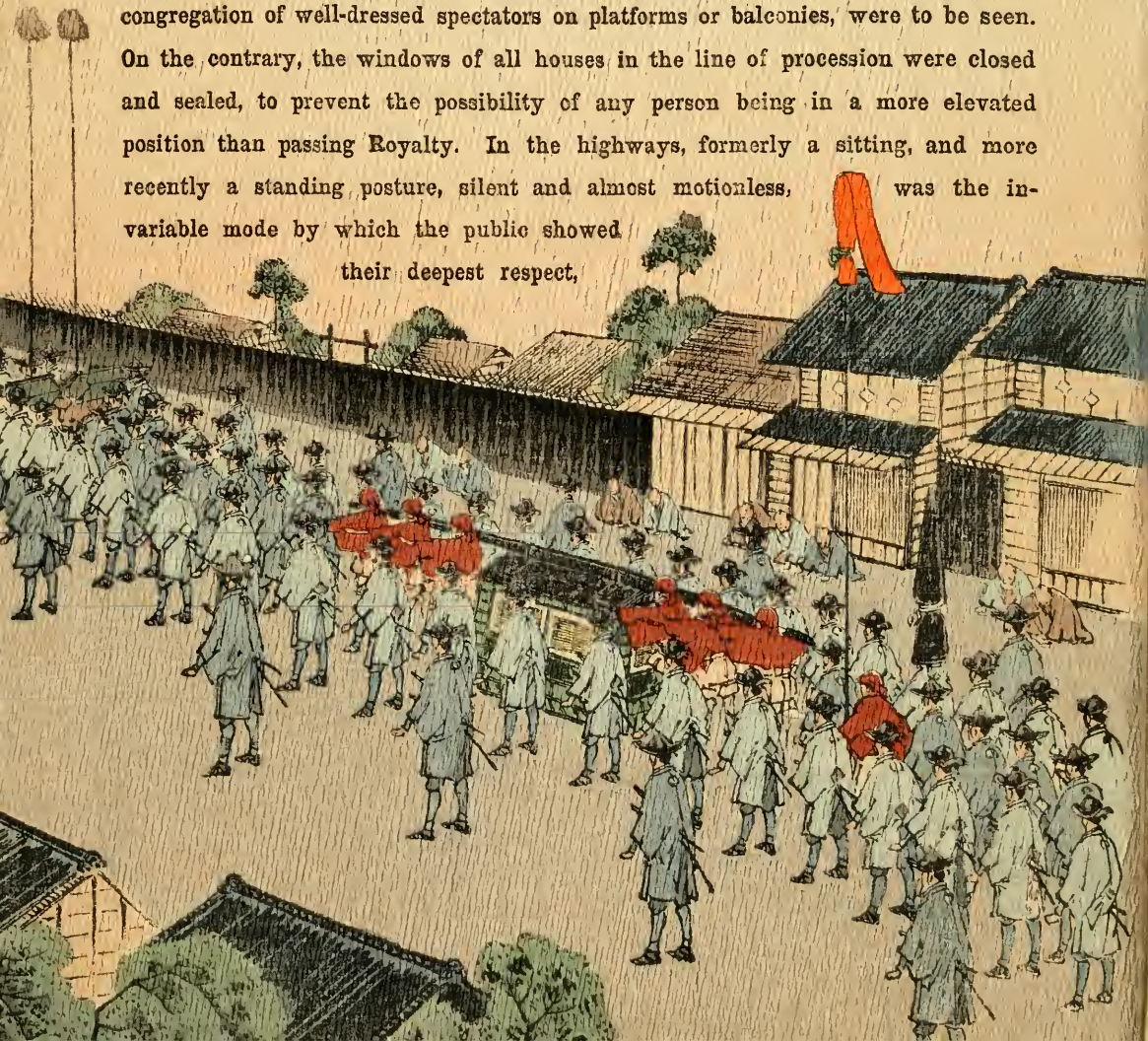





# Loyal Demonstration.



**U**NTIL very recently, all noisy demonstrations of a crowd, such as shouting, hurraing, waving of hands etc., when any high dignitary was passing, had been an experience unknown in Japan. Neither was it permitted, as with us, for any of the people to assume an elevated position from which to obtain a better view of the august personage. No clusters of street urchins on lampposts, no congregation of well-dressed spectators on platforms or balconies, were to be seen. On the contrary, the windows of all houses in the line of procession were closed and sealed, to prevent the possibility of any person being in a more elevated position than passing Royalty. In the highways, formerly a sitting, and more recently a standing posture, silent and almost motionless, was the invariable mode by which the public showed their deepest respect,





A large, green, tiered monument stands as the centerpiece of a grand celebration. It is adorned with numerous Japanese flags, including the sun flag (red sun on a white field) and the rising sun flag (red sun with rays on a white field). A large crowd of people, many in military uniforms, is gathered around the base of the monument. In the background, traditional Japanese buildings and more flags are visible. The scene is filled with a sense of triumph and national pride.

until for the first time,  
at the recent trium-  
phal entries of the  
Emperor and Empress

into their  
Capital after the  
glorious conclusion of the  
war with China, the long pent-up  
feelings of their devoted subjects  
irresistibly burst forth, and amid waving of  
innumerable flags and banners, the people  
rent the air with shouts of "BANSAI! BANSAI!"  
("O King, live for ever!") thus inaugurating a  
departure from immemorial custom as significant as it was novel.



# Books & Writing

**J**APANESE books commence at what we should call the end—the reader turns over the leaves from *left to right*, and the word “Finis” is found where we have the title-page.

What we term the “foot-notes” are put at the top of the page, while the reader inserts his marker at the bottom; and the leaves, which are always double, are never cut.







Japanese letters are written on long narrow strips of very light semi-transparent paper, with a brush held quite vertically in the hand—not slanting, as we are taught to hold our pens.

The writer commences at the right-hand end of the strip, and writes down-wards in lines from right to left.

Superscriptions are exactly the opposite in style to ours, the name being written last.

The accompanying illustration is a fair sample of a Japanese address.

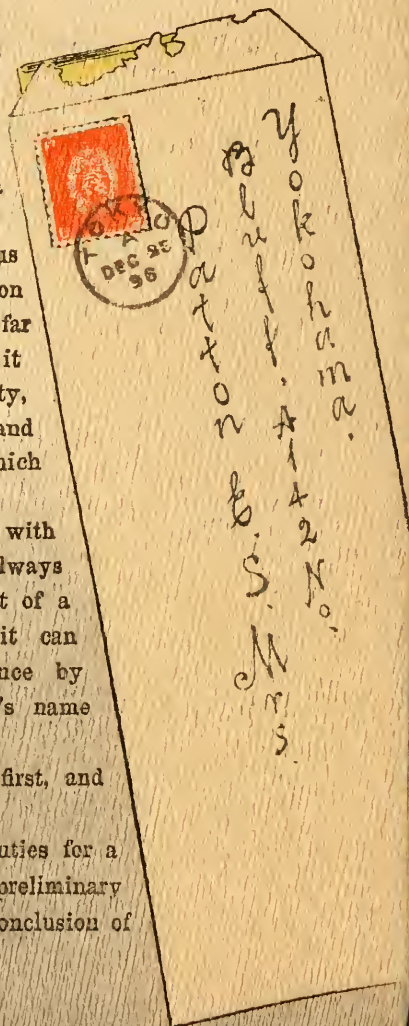
This cannot fail to strike us as very odd at first, but upon reflection it will be found a far

more sensible mode of address than ours, because it certainly is of more importance that the country, city, street and number, should all meet the letter-sorter's, and postman's eye, before the name of the individual, which certainly is the last thing wanted.

Another custom which might be adopted by us with advantage is, that the sender's address and name are always written on the reverse of the cover, so that in the event of a letter requiring to be returned from the Post-Office, it can be done without violating the privacy of correspondence by having to break open the letter to ascertain the sender's name and address.

In making out a bill, the Japanese write the figures first, and afterwards the items corresponding to the figures.

A person who has been engaged to perform certain duties for a fixed term and remuneration, besides signing the usual preliminary agreement, is required to sign another document at the conclusion of his engagement, stating that his contract has expired.





## BUILDING.

**W**HILE yet a new-comer in this land of strange experiences, the writer happened to remark to a boy of European parentage, but born and bred in Japan, who appeared to be setting about a thing in a very back-handed manner, "*Why! that is about as wise as if you were to begin and build a house roof first!*"

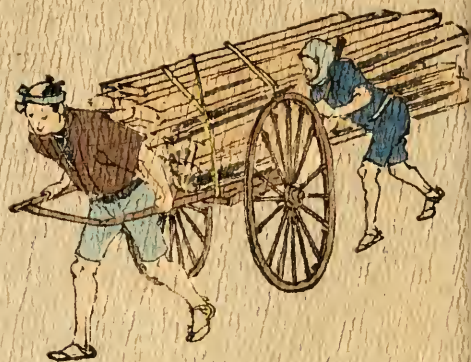
Needless to say that the point of the sarcasm was entirely lost when he immediately retorted "*But that is exactly what they do here!*"

Yes—the Japanese do commence building a house roof first! Then the scaffolding and posts for the walls are erected beside it, and when these are ready to receive it, the roof is taken to pieces, and re-constructed in its proper position.

The rooms of a house are measured and built to fit the mats, not the mats measured and cut to fit the rooms.

Japanese keys are made to lock the reverse way to ours, and doors close by turning their handles to the right, and open by turning them to the left.

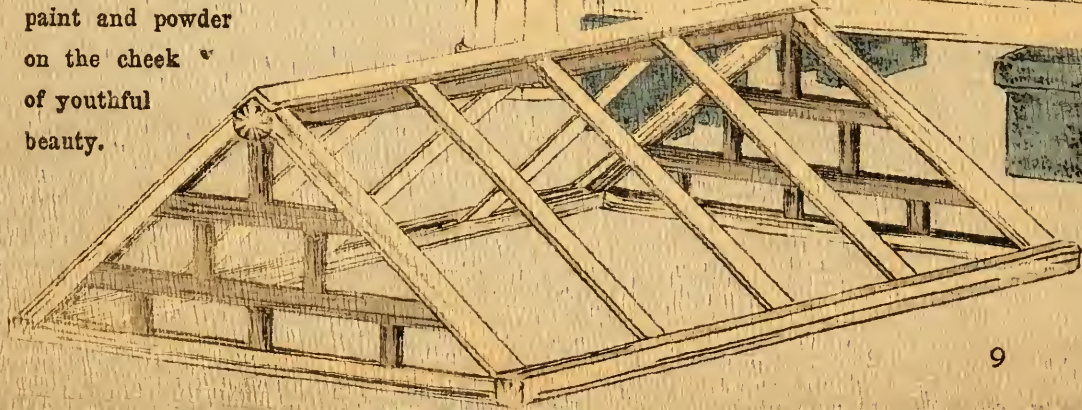
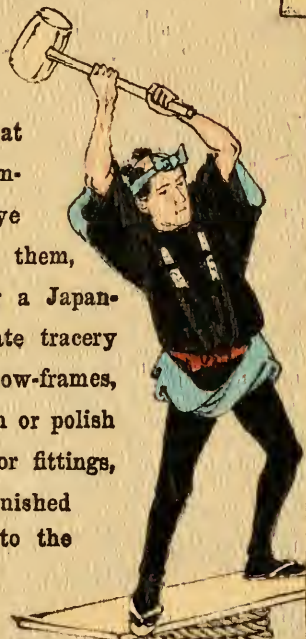
Carpenters use the saw towards, instead of from them, and by this means, and also from the construction of the saw itself, it is impossible for the tool to "buckle"—to use a technical term—as it often does with us. The plane is also drawn towards, instead of being pushed from the workman, and in fact so many tools are used differently from





ours, that the European mechanic would be apt to say, no good work could possibly be turned out from tools handled in such a fashion. But in point of fact, Japanese carpentering is of such exquisite neatness and finish, as to approach nearly to the dignity of an art.

The unpainted simplicity of Japanese dwellings gives strangers at first an impression of incompleteness; but when the eye has become habituated to them, the suggestion of painting a Japanese house, with its delicate tracery of pure white wood window-frames, or to desecrate with varnish or polish its stairs and other interior fittings, which are planed and finished until they are as smooth to the touch as the softest satin, would appear as inappropriate and superfluous as paint and powder on the cheek of youthful beauty.





## BOATS.

**T**HERE are few prettier scenes in Japan than those afforded by the innumerable fishing villages that nestle so cosily in every little sheltered nook under the cliffs of the whole sea-board of the country, when viewed from a distance at which the olfactory nerves cannot be offended; and amongst the many details that strike the observer as interesting or novel, the most noticeable is that all the fishermens' boats are drawn up on the beach stern-foremost.

This certainly has its advantages when the boats are being launched, for as Japanese boatmen row with their faces the way they are going, the boat is no sooner run out than it goes straight away without any of the delay or difficulty



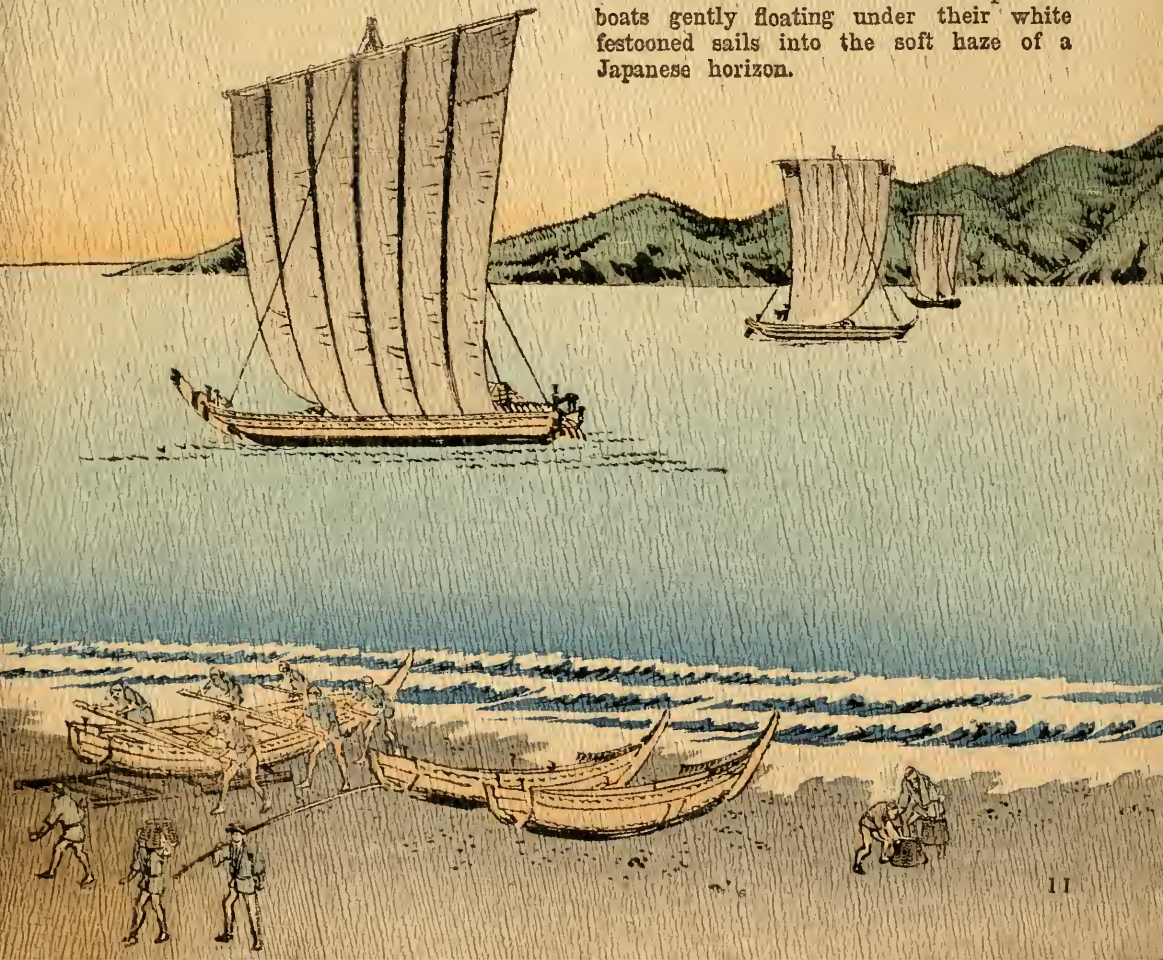


of turning so often observable when our boats are being hastily launched.

To our eyes, accustomed to the shapely straightness of the English oar, the Japanese propeller appears as though it had been accidentally broken in two, and clumsily and ineffectually spliced together again; but this oar, in two pieces bent at a peculiar angle, is admirably adapted to its purpose. Instead of resting in rowlocks like ours when used, it is balanced on a short wooden peg on the gunwale of the boat, giving the impression that it will slip off at every stroke, which however it never does.

The boats of the Japanese, like their houses are unpainted, and are kept scrubbed as scrupulously clean inside and out, as a notable house-wife's deal kitchen table. Their sails, instead of being in one large unmanageable sheet like ours, are in narrow strips laced together, which when drawn up, fall into graceful festoons resembling the present style of draping window blinds.

This kind of rig adds greatly to the beauty of the sea-view when the blue ocean is covered with these unpainted boats gently floating under their white festooned sails into the soft haze of a Japanese horizon.





## Food, and Table Etiquette.

**T**HE well-known Sunday-school axion, "*Eat as much as you can, but pocket nothing*" would not be appropriate in Japan, where the visitor partakes but sparingly of the refreshment set before him, but sees nothing to be ashamed of in stowing away several slices of cake in the capacious sleeve which serves him as a pocket, when he takes his leave.





And at the conclusion of a dinner-party, every guest is handed on his departure, a box containing his or her share of the uneaten portions of the feast, which is accepted as entirely "*com-me-il-faut.*"

The Japanese preserve their potatoes in sugar, pickle their plums, and salt cherry-blossoms to infuse as tea.

They have no distinctive

eon, and dinner, as we have,

rice "*a discrètion,*" are common to every meal, so that a foreigner could never know, save for the time of day, which of those meals was being partaken of.

The men make themselves merry with wine *before* dinner, not *after*.

Sweets are placed on the table simultaneously with soups, fish, and vegetables. And at the conclusion of a dinner-party, where we should have fruit and dessert, a huge, coarse, red, uncooked fish is set before each guest, the sight and smell of which is anything but agreeable to the foreigner, coming as it does, after the more delicate courses have been served. He soon learns however, that this *entrée* is only for appearance sake, for it is afterwards packed and handed to him with the other viands when he takes his departure.

It is also taken as a delicate compliment to the host, and a recognition of the good cheer he has provided, if the guest eructate audibly during the repast; and it is not considered any evidence of ill-breeding, if the acts of mastication and drinking are performed noisily, and not silently as with us.





## SOCIAL AND DOMESTIC HABITS.

**M**EN go in and out before a woman.

A man always walks a little in advances of the female he is with; unless indeed it should be raining, when she is frequently seen holding the umbrella over both.

The husband gets first into his jinrikisha, and bows gaily away, leaving his wife, (in Japan not his "better half"—at least not in his estimation), to follow as best she may.

The wife never sits down to table with her husband, but waits until he is served, often herself performing the duties of serving him.

The Japanese mother-in-law is a terror, not to the *husband*, but to the *wife*, who is in life-long subjection to her. Consequently, unlike the "frisky matron" of the West, the Japanese wife hails the approach of old age with delight, for then, and then only, does she assume her proper place in the household of her husband.

There is no kissing in Japan—at least, if there be, it is never done before eye-witnesses; and all outward forms of endearment between the closest relations are strictly repressed after the age of infancy.

On entering a house, the foot-gear is removed instead of the head-gear, and this topsyturvy custom, when ignored or neglected



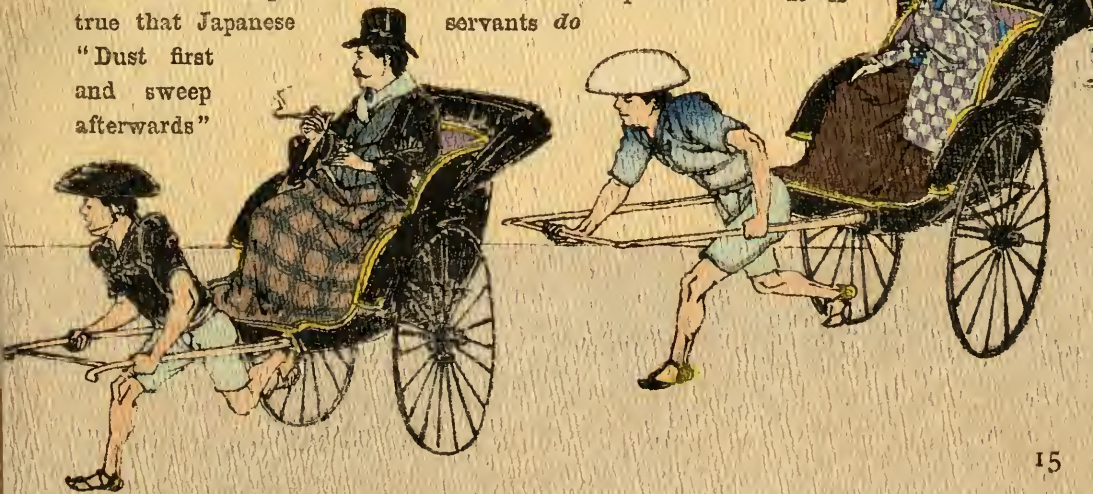


by the foreigner, often lays him open to the imputation of having committed a gross breach of good manners; for entering a room with boots on is as great a violation of Japanese social etiquette, as we should experience if a visitor were to trample with muddy boots on our damask-covered sofas or snow-white counterpanes. The number of guests in a house can therefore be easily calculated on entering, by a glance at the number of clogs or sandals left on the door-step, instead of by the number of hats hanging in the hall.

The best rooms of a house are always at the back, and the servants' offices in the front; and amongst the poor and lower middle classes, all domestic operations, which in other countries are performed in the privacy of the back-yard and out of public sight, are here done in full view of the street, whilst the garden, however small, is always at the rear of the house, and affords a pleasing and marked contrast to the ordinary British back-yard, being a model of æsthetic taste, no matter how poor and simple.

Said an Australian lady friend of the writer to an untidy housemaid, after having, as she imagined, posted herself up somewhat in the domestic habits of the Japanese — "I don't want you to dust the room first, and sweep afterwards, as the dirty Japanese do!" She of course had only taken in the situation from the stand-point of her own experience. It is true that Japanese servants do

"Dust first  
and sweep  
afterwards"







but both dusting and sweeping are performed under totally different conditions to ours. Our carpets are saturated with the dust and dirt of months, possibly even years, and our rooms are crowded with furniture and knickknacks, so that the energetic sweeping which is absolutely necessary, sends the dust flying to settle thickly on every article capable of receiving it. A Japanese apartment being entirely empty, the only things on which dust

can find an abiding-place are the small square compartments of the frames of the window

panes, or the satin-like surface of



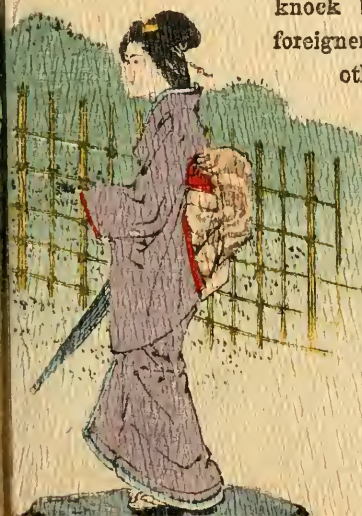


any of the woodwork of the room. Therefore these are first vigorously beaten with a long-handled paper brush, and any dust that falls from them on to the matted floor is removed gently and quietly with a soft hand brush and straw shovel; the result being that the most delicate cambric handkerchief can be passed over any woodwork in the room without soiling it. If two servants are employed at the same time, one will be dusting while the other is sweeping, and the first sound heard in a Japanese house, after having been fully awakened by the noisy sliding back of the outside shutters, is the "slap, slap" of the paper brush upon the delicate window frames.

Instead of converting their dwelling-rooms into "show-rooms" as the Japanese say we do, their family relics, pictures, curios, and other valuables are carefully stored away in a fireproof store-house called a "*Kura*" built adjoining the house, and only on special occasions are any of these brought out to entertain a guest; while the one hanging picture and flower-jar which are the only ornaments in the room, are periodically changed for others. It is astonishing how soon the foreigner who is free from any narrow-minded prejudice, becomes a convert to the good sense and purity of taste evinced by this custom, and after a long summer sojourn in a Japanese house, with its cool and unincumbered apartments, one is apt to regard with disgust our over-crowded European rooms, in which it is almost impossible to move without stumbling over, or overturning something that is entirely superfluous and unnecessary to one's comfort, forcing upon one's mind the query "Why do we encumber ourselves with so many useless articles, unless it be to benefit the furniture dealers?"

Japanese of low degree always seat themselves in presence of their superiors, and servants serve at table sitting. Neither male nor female domestics ever knock before entering a room, a custom which often places the foreigner in—to him—a very embarrassing position, although the other party, of whichever sex, is serenely unconscious of it.

Japanese servants exhibit another and most aggravating phase of Topsy-turvy-dom by invariably answering "yes" to a question when they should say "no," a very trying habit to the patience of the irascible foreigner. As, for example.—*Mistress to servant loquitur*. "Don't do that again"—*Servant to mistress*. "Yes."—*Mistress*. "I hope you did not keep the lady waiting!" *Servant*. "Yes"—*Mistress*. "Did you forget to deliver my message?" *Servant*. "Yes." (Every "yes," meaning "no") and so on *ad infinitum*.





## HORSES.



**J**APANESE horses are stabled with their heads where their tails should be, (from our point of view) and are fed from a tub placed at the stable door.

Japanese riders mount their horses from the right side; all parts of the harness are fastened at the right side, and

a man leading a horse and cart walks on the right side of the animal.

The horse's mane is trained to fall on the left side, and he is shod with straw shoes instead of iron.

In the country districts, young girls and old women act as grooms to the pack-horses, attired in tight-fitting lower garments exactly resembling the men; so that when sitting astride on the pack-saddles as they generally do, it is almost impossible to distinguish girls from youths.











## JAPANESE BELLS.

**T**HE large temple bells of Japan have their clappers outside, in the form of a huge round beam of wood which is suspended horizontally behind the bell from a wooden frame, and when a certain impetus is attained by swinging the beam in rhythmical motion by means of a cord, it strikes the bell with force sufficient to prolong the vibrations for many minutes.

No sound can be imagined more beautiful or more appropriate, than the long swelling boom of a huge temple bell when heard reverberating through the grove of pinetrees which is always adjacent, for the sound is so completely and harmoniously in touch with the surroundings; and when, as is often the case, companies of pilgrims are seen resting in picturesque groups about the steps of the bell-tower, with pure white cotton robes, large straw hats, and pilgrim's staff, they form, with the red lacquered buildings of the temple, and the dark sombre hue of the pine groves, a most artistic *coup d'œil*.







# CUCUMBERS.

**W**HAT would the orthodox English gardener, who cherishes these esculents under glass frames, and carefully lays a piece of slate under each developing gherkin to protect it from the damp earth on which it reposes, say, if he could see the cucumbers of Japan reared on poles from twelve to fifteen feet in height, after the fashion of hops or scarlet runners, the largest and heaviest hanging self-supporting from the topmost tendrils of the clustering vines?





Mark Twain's amusing story of the widow who wrote in great anxiety of mind to the American statesman Horace Greeley, asking his advice upon the mental condition of her only son, whose intellect was gradually giving way under the pressure of a futile attempt on his part to make turnips grow like vines, was not such a far-fetched yarn after all, for had the unhappy youth been able to make the experiment in Japan, he would doubtless have accomplished the object of his ambition and preserved his mental balance at the same time.

There must be some strong similarity of construction in the stalks of Japanese cucumbers and the necks of Japanese babies, whose heads are allowed to hang, or rather dangle from their nurses' backs without the slightest support, at an angle which would infallibly break the neck of any infant of European origin, or at least we should be so certain that such would be the result that we should never risk making the experiment.

Yet the cucumber never falls or breaks the vine, and not only do the infants survive their break-neck ordeal, but few countries in the world can show a race of young men whose heads are more erectly poised upon their necks than those of the middle and lower orders of Japan.

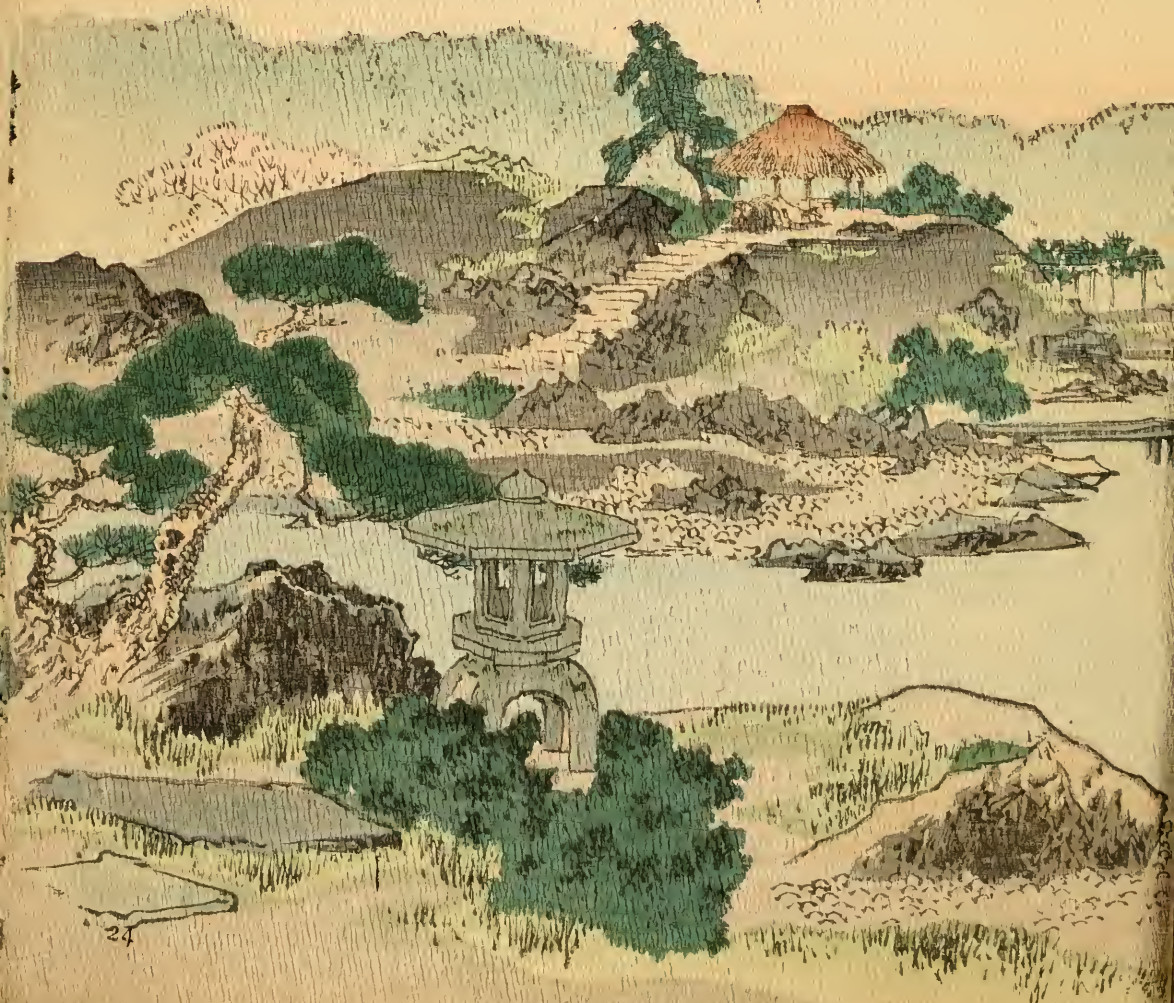
Does not this tend to prove that we, from whom the Japanese have learnt so much, are yet far behind them in that we have from time immemorial been needlessly supporting the heads of our babies and the stalks of our cucumbers, by allowing the latter to grovel on the ground instead of aspiring towards the sky?





# JAPANESE GARDENS.

— ❧ —  
**A** GARDEN without flowers!—What an anomaly to the European whose mind has been trained to regard a garden as the special home of bright-colored blossoms, the color and perfume of which are diffused for his delectation and enjoyment! To him the flowerless gardens of Japan at first appear very sombre and severe, but eventually the mind yields to the subtle power of the æsthetic style of Japanese art, whose influence is about him in so many ways, and in none more than in the fascinating style of Japanese landscape-gardening, which

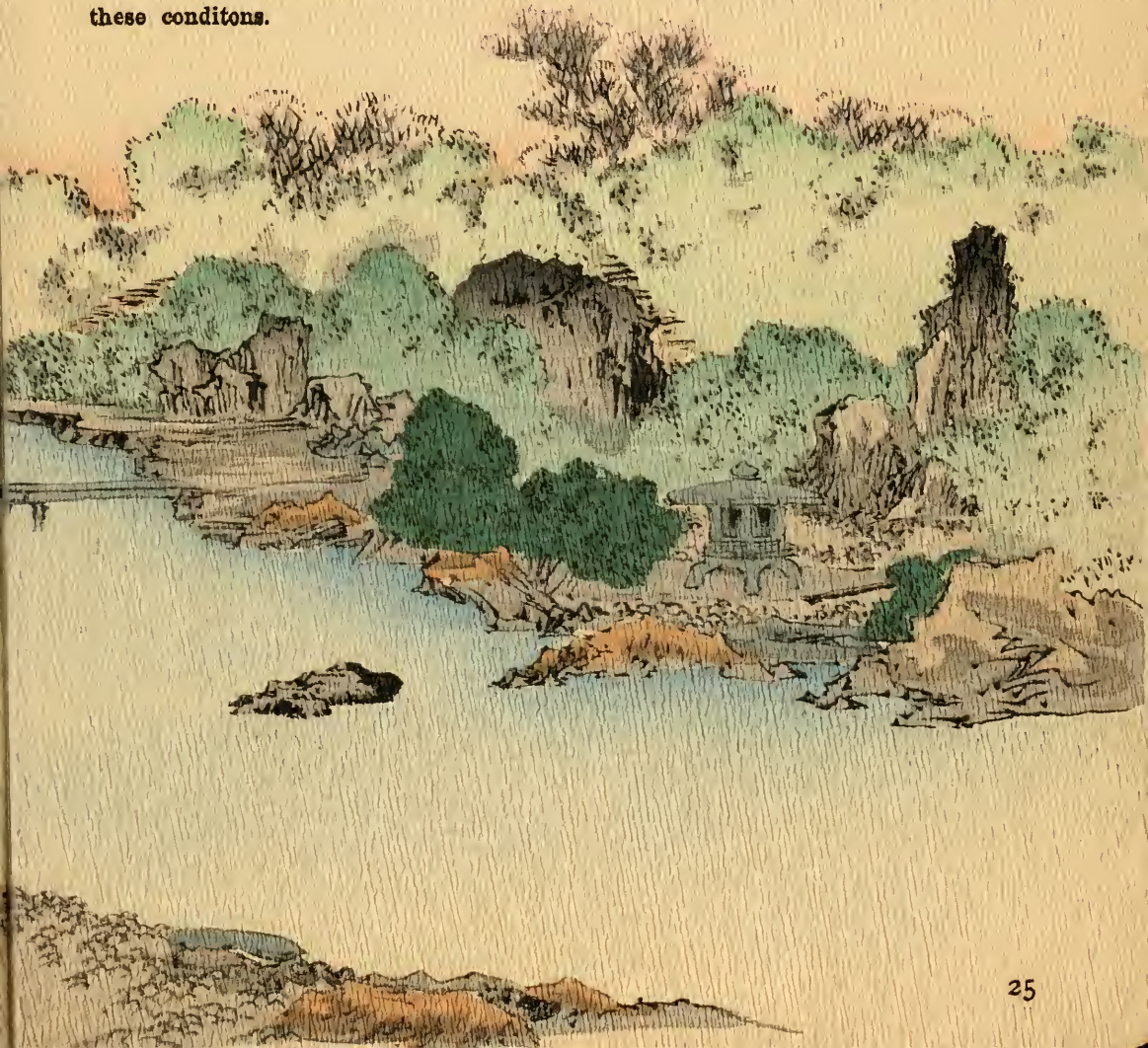




he ultimately grows to admit is decidedly purer in taste and more satisfying to the higher requirements of the mind, than our own.

A Japanese garden is especially designed to retire into—to meditate in—and is a place where perfect oblivion of the outside world is secured.

The writer can recal one such charming retreat in the very heart of the now celebrated city of Hiroshima, in the Inland Sea of Japan, a city recently all astir with the “pomp and circumstance of glorious war” but containing a garden owned by an absentee nobleman who rarely visits it, which entirely fulfils all these conditons.





There, the artistic blending of art and nature is so ingeniously contrived as completely to delude the visitor into the belief that he could wander for miles up hill, and down dale, through forest glades, and grassy slopes, or stroll along the winding shores of an apparently endless lake with its tributary streams and waterfalls, its jutting promontories, and fairy islands. And yet all these were planned and carried out within the space of such a few acres of land that when the locality was surveyed from different points of view outside, the wonder was—where was it all?—Did it really exist, or was it only a creation of the fancy, which had vanished on re-entering the outer world?—Within, the stillness, and isolation were complete—not a sound disturbed its perfect repose!—In the foreground were many tiny bridges, rustic tea-houses, and flights of winding steps, and, as in all Japanese gardens large or small, stones of quaint form and varied size formed one of its most prominent features.

In arboriculture also is "Japanese Topsy-turvy-dom" again in evidence, for instead of cultivating a young tree for its shapeliness, advantage is taken of any accidental eccentricity of root or branch, every early symptom of blemish, and these are forced and fostered until first a deformity and ultimately a monstrosity of tree-form is evolved.

The writer once asked a Japanese as Nature made it?" and the smiling we can do otherwise!" Hence the little wizened pine-trees,



"Do you ever leave a tree reply was—"Not often, if origin of the innumerable many scores of years old, as the moss and grey lichen on their trunks clearly testify, which are seen at every shop and cottage door in pots no larger than a tumbler. And if such a one has its gnarled branches entirely denuded of leaves save for one struggling little shoot of greenery, and displays such a generally moribund condition that we should pluck it



out, and throw it away, then it is cherished with affectionate care, and displayed with unmistakeable pride, so entirely at variance with our own, is Japanese taste in this particular!

## JAPANESE FUNERALS.

**T**RULY, of all street sights in Japan, a funeral strikes the beholder as the very brightest, the gayest, the most stirring and cheerful!—therefore it affords a notable illustration of “Japanese Topsy-turvy-dom.” Huge standards of whatever natural flowers may be in season at the time, of colors the brightest and most varied, built up into floral designs often six or eight feet in height, are sent by friends as a mark of respect to the deceased, and these, borne by coolies in white tunics with strange devices on their backs, head the procession. Often there are as many as a hundred pairs of standards, each so heavy as to require relays of coolies to bear them, who, when shifting their burdens, cause a perpetual stir and motion to the procession which robs it of all solemnity. Following these are carried immense wooden boxes containing gigantic artificial models of the lotus plant, flowers and leaves of gold, silver, and colored papier maché, which are supplied by the undertaker like the black feathers to our hearses.

Strange looking banners and standards precede the priests in white vestments, or gorgeous robes of gold and colored brocade, who carry quaint insignia of the temple in their hands. Immediately before the pretty white carved wooden case enclosing the coffin, with its miniature Venitian shutters and gay little curtains of bright blue silk festooned and tasselled, borne sturdily, but not solemnly on mens' shoulders, come the female mourners in white, and near these are carried large gilt bird-cages containing the birds that will be released at the funeral ceremony, according to ancient Buddhist ritual. Nothing black is to be seen, save in the clothes of the male followers, who may be either in foreign suits of mourning, or wearing the black silk crest-stamped over-garment which all Japanese ladies and gentlemen don out-of-doors.








## MISCELLANEOUS.

**J**APANESE firemen always carry a lighted lantern in one hand when assisting in extinguishing a fire, no matter how fierce the blaze from the conflagration.







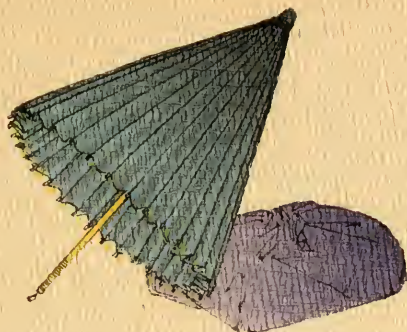


Cherry-trees are cultivated for their flowers, not their fruit; and when in early Spring, anxious looks are directed to the unfolding buds, it is to calculate the abundance of blossom that is by and by to gladden the eyes of the children, and not their palates, as with us.

The colors used for the sashes and trimmings of the dress of young children are exactly the opposite of ours; very pale delicate blue for boys, and the brightest scarlet for girls, being the correct thing for Japanese babies. This is apt to cause frequent mistakes to be made by foreign ladies when guessing the sex of Japanese infants by their attire, as judging by our own fashions, we should be apt to think that scarlet, indicated little boys, and pale blue, little girls.

The largest and most staring patterns are always used for the youngest infants, and as the child grows older, the designs on its dress become smaller and neater.





Japanese umbrellas close exactly the reverse of ours, the material folding *inside*, and the ribs *outside*, when shut.

The pillows used by Japanese ladies are made of wood, not feathers.

Parcels and books are neatly tied up in handkerchiefs of silk or cotton, while noses and mouths are wiped upon sheets of whitey-brown paper.

Men, not women, make the finest silk embroidery.

The Japanese thimble has no top, neither have the scissors any holes for the fingers and thumb.



In running a seam, it is the cloth that is put upon the needle, not the needle into the cloth, and no matter what the length of the seam, the cotton is never broken from the reel until the end of the seam is reached. This method is a decided improvement upon our way of fastening off the thread and commencing again with a knot, many times in the length of a seam.

The Japanese always smile on imparting bad news. A jinrikisha man who had been an eye-witness to the killing of six persons, and the injuring of over twenty others by the fall of a portion of a building during a late severe earthquake, laughed out-right while describing the occurrence to the writer, his white teeth glistening all the while, and she has never known a Japanese exclaim "very sorry" to any bad piece of intelligence, but what the ejaculation was accompanied by a smile. This peculiarity does not necessarily imply want of feeling—it is more the result of education during many generations, like their politeness and their bowing.

When speaking, the Japanese use as little as possible, the muscles of the tongue and upper lip; consequently this is one cause of the great difficulty they experience in acquiring a proper pronunciation of the English language, which requires great mobility of lip and tongue.

They say "*East-north*"—and "*West-south*" instead of "*North-east*" and "*South-west*."



And a very fair illustration of Japanese colloquial "Topsyturvy-dom" is afforded by such a simple sentence as "*I feel hungry*"—a remark which one would imagine could not materially be turned upside-down. But when one learns that its equivalent cannot be said in Japanese until it has undergone the following metamorphosis, "*The honorable inside has become empty*" one can realize in some degree the process of topsyturvy-dom that the English language has to undergo before it can be translated into polite Japanese!

In Japan the policeman is not considered by the street *gamin* as an object of derision, and legitimate subject for insult, as he has been ever since he became an institution with us. A Tōkyō "Punch" could never have contained cartoons similar to those made so familiar to the older generation of readers of "London Punch," by the graphic pencil of the late genial John Leech, when he depicted the many passages-at-arms between the street "Arab," and the "Bobby," in which the former always remained master of the situation, for such a condition of things has never existed in Japan, where the policeman—however comical he may appear in our eyes with his diminutive figure, his preposterous boots, his hugely disproportioned sword, white cotton gloves, dark-blue spectacles, and super-solemnity of visage,—





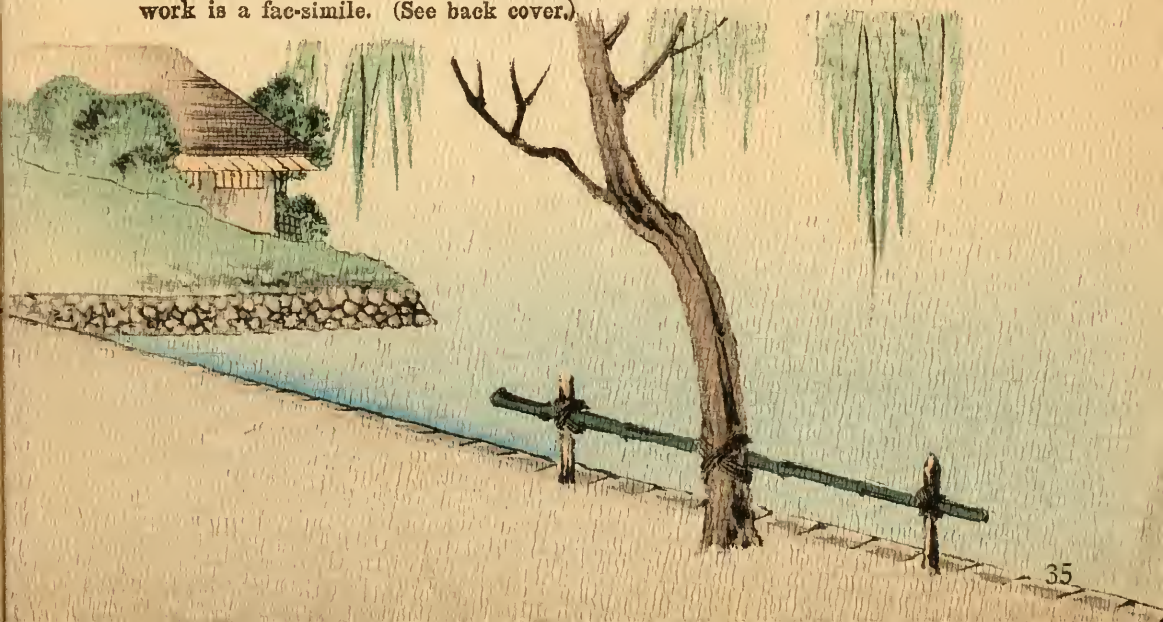
being to the Japanese the representative of law and order, is respected by all; and as his slightest gesture is immediately obeyed, even in the densest crowd, he is never observed to have recourse to extreme measures in enforcing his orders.

And—speaking of crowds—nothing strikes the stranger in Japan more forcibly than the marked contrast between the order, suavity, good-temper, and absence of all signs of intoxication or rowdyism, noticeable wherever vast concourses of people have been assembled on great public occasions, and the rough and too frequently offensive conduct of any equally large crowd elsewhere.

Upon this point all visitors to Japan are agreed, and it is a national characteristic that certainly redounds greatly to the credit of the lower classes of the people of fair “Dai Nippon!”

Perhaps the most beautiful, as well as the most unique instance of “Japanese Topsy-turvy-dom” is to be witnessed—though rarely—in the mountain lake Hakone, when under certain atmospheric conditions the peerless snow-capped mountain “Fuji-san,” although many miles distant, may be seen reflected upside-down in the blue waters of the lake.

Not often is the tourist sufficiently favored by the “clerk of the weather” to have the privilege of witnessing this extraordinary effect of refraction, but it has been made familiar to all from photographs, of which the last illustration to this work is a fac-simile. (See back cover.)







## CONCLUSION.

**A**LTHOUGH the points of difference given in the preceding pages have been purposely only of the lightest and most superficial kind, these being the limits assigned by the writer to a work of this description, it must be borne in mind, when drawing invidious comparisons between the Japanese and ourselves upon points of national deviation, either small or great, that while most foreigners (as all other nationalities are termed in Japan) come to this country with a fixed belief in the immense superiority of their own national habits and customs over those of the Japanese, they, in their turn, visit other countries with precisely the same conviction in their minds. This is only human nature, which is the same all the world over, but the great difference between the two points of view consists in that the ordinary visitor to Japan does not come here to study the Japanese with any intention of remodelling or reforming his national life upon theirs, and consequently only regards their customs superficially, while all other countries have been put upon their trial—so to speak—for many years past, by men of the highest intellect in Japan, who have not only visited them in order to study and compare, but also with the avowed object of adopting, or at any rate of assimilating as much of theirs as their judgment commended for their country's good.

And where they have, up to the present time left their national customs unaltered, it has been either because it was found that Western ways could not be substituted without an entire subversion of existing Japanese life, founded upon the necessities of climatic and other powerful influences, or because Western life in its political, religious, moral, and social aspects, seemed to the Japanese mind to have failed in reaching the theoretically lofty standard it claims for itself in the eyes of the whole world, and was consequently neither so consistently or sufficiently superior as to make it advisable for them to recommend their country to relinquish entirely its own national characteristics for those of any other.



Until therefore foreigners are in a position to be able to make it their proud boast to state truthfully that their own nations, which for centuries past have been enjoying political, religious, scientific, and social advantages unattainable to the Japanese until thirty years ago, are purged completely of the vices, follies, and inconsistencies they are so ready to detect in the Japanese race, would it not be well if they were to regard the habits, manners, and customs of these people, when they differ from their own, in the same broad and charitable spirit indicated by the poet Burns, in the stanza which has been selected as the motto for this little book?

E. S. P.



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This is  
the front of  
Japanese temple

